

Muslins and Swisses for Midsummer Wear



A LINGERIE FROCK.

NEW YORK, July 3.—Although the craze for white shows no abatement, midsummer exploits the beauty of flower patterns in the sheerest fabrics. The faded blossoms of early summer bloom again on the delicate batistes and muslins. The heavy laces which have been so popular seem coarsened by contrast with such daintiness, so that valenciennes and the other fine thread laces will be much used for trimmings.

Flowered muslins in particular have been caught up on the wave of popularity. When made up with shirrings, ruchings and ruffles they certainly make ideal summer gowns. They may be unlined for the sake of coolness, or the pattern may be strikingly brought out by an underslip of silk or wash material. This latter fashion admits of a change of slip for the same gown, thus doubling or trebling its adaptability for every occasion.

The flowered muslins have found another use. They form the trimmings of many a gown in white or solid color, for they are dainty in ruffles or ruchings. Thus a dress of white India linen has the skirt cut with seven gores on a tight fitting model. It is trimmed with triple flounces graduating in width from four to eight inches. These and the graceful fichu which redeems the tight-fitting waist from plainness, are of white muslin, figured with scattered poppies in a vivid scarlet. So also are the ruffles which finish the elbow sleeves. With a silk sash of the scarlet, the costume is striking, though simple.

Another frock of pink mull—note a starling pink, but a delicate shade such as tints the petal tips of a blush rose—has ruffles of white, figured with shaded pink roses and green foliage. The skirt has them narrow but extremely full running around from knee to hem. The waist has a yoke of open-work embroidery. Below this the pouch front is covered with the tiny flowered ruffles. The upper part of the sleeves are laid in fine vertical tucks. Below the elbow they broaden out into huge puffs, which are also covered with the ruffling. The wide sash, which is tied in the back in a loose, long-ended bow, is of the flowered muslin.

A pretty batiste gown is in a floral pattern. The printing—a wreath of Jasmine intertwined with maidenhair—is unusually artistic. Nor is its beauty marred by over-trimming. Bands of two-inch wide cluny lace insertion mark the nine gores of the flowing skirt. The waist is equally simple. Wide Gibson pleats give fullness to the loose pouch front. Alternating with these are short bands of the lace insertion, which give a yoke effect. The sleeves are tucked to the elbow, where the fullness escapes in a huge puff. This, in turn, is drawn into deep-pointed cuffs of the batiste. The cuffs are bordered by bands of the cluny and a similar band forms the collar.

The touch of black velvet at throat and waist adds piquancy.

Another black and white batiste is made in a more elaborate fashion. The skirt is slightly shirred over the hips to give fullness. Below the knee it is cut into square tabs. These are edged by twisted folds of black tulle and fall over a full ruffled underskirt. The ruffles are of the batiste edged by a half-inch fold of the tulle. The waist has a rather tight-fitting zouave jacket of the batiste, edged with the twisted tulle. It is worn over a loose blouse of white linen, which is drawn down into a deep girdle of folded black tulle. The tight-fitting elbow sleeves end in short tabs edged with the twisted tulle. From beneath these fall flowing angel ruffles, bordered by folds of black tulle.

Point d'esprit in both black and white effects and dotted Swisses are much used for midsummer dresses. The latter are charming in different colors. White, dotted with blue and green, are among the latest favorites.

A dark blue Swiss, dotted in the same shade, is used in making a striking costume. It embodies the fashion of appliqueing the dress material on white as a trimming. This is a feature of the most chic gowns of the season. It means a considerable outlay of time and skill, but not more so than characterizes most of the summer creations. The result justifies the expenditure. The skirt of the dark blue dotted Swiss has pin tucks regulating the fit over the hips. It has a wide graduated flounce around the bottom, trimmed by seven rows of the pin tucks—this time running around the skirt. The head of the flounce is hidden by a six-inch band of the applique work. This is of a dotted Swiss in a leaf pattern. The leaves are set on a foundation of sheer white linen, and are outlined by narrow white braid or cord. The leaf appliques are further ornamented with French knots worked in white. The full blouse waist has the lower part of the pouch front formed by a wide band of the applique work, running crosswise. It has a round cape collar and a short standing collar of the applique. The loose elbow sleeves are finished by a band of the applique work. The effect of the leaf appliques, as they fall over the white arm beneath, is very good.

A white Swiss dotted in green makes a gown of cool appearance. The whole upper half of the blouse waist is laid in pin tucks running vertically. These allow the fullness to escape below the low bust line for the pouch of the front. On either side, both front and back, bands of batiste embroidery in shaded green and white, extend from shoulder to waist line. A band of the insertion forms the low standing collar. The skirt has the pin tucks over the hips. Clusters of them alternate with short bands of the embroidery insertion, giving a



A "WEST END" SUIT OF DOTTED SWISS.

hip yoke effect. The graduated flounce is similarly tucked and inserted for half its width and is headed by a band of the insertion.

A "West End" suit of dotted Swiss and Irish crochet lace is effective. The tight-fitting skirt has diagonal tucks meeting up the front. This necessitates a seam down the front, which is hidden by an insertion of the Irish crochet. The tucks are in clusters of three and are spanned at graduated heights by short bands of the insertion. The skirt is further trimmed around the bottom by a group of triple tucks. The waist has a shallow rounded yoke of the lace. The fullness over the bust is managed by groups of short tucks. These alternate with short bands of insertion. The sleeves are tucked lengthwise to below the elbow, where they widen out into puffs. The cuffs are deep and tight-fitting. They are formed of tucks and insertion running around the arm.

Another white gown comes under the head of what is known as a "lingerie frock." Which being interpreted, means that the whole gown, shirrings, embroideries and seams, is done by hand. This represents the height of the season's extravagance. And yet the effect is that of simplicity. It may deceive the masculine eye, but femininity will appraise it at its true worth. It is fashioned in sheerest linen batiste. A four-inch shirring runs around the top of the skirt. Below this the skirt falls in triple flounces, each embroidered by a chain of embroidered wheels and pin tuckings. The waist is mounted on sheer lining stiffened with featherbone, which also supports the high stock collar. The waist is shirred. It has a deep collar formed of alternate rows of shirring and hand embroidery. The shirred sleeves puff over the elbow, and are ornamented with the embroidered wheels. There are deep cuffs of alternate shirring and embroidery.

HARRIET HAWLEY.

Frills of Fashion

Sashes are all important for evening gowns this season.

Coaching parasols of blue taffeta, polka dotted in white, are edged with a piping of white velvet.

As accompaniments for grass linen gowns are fobs to match, with charms of self-made material on the end.

In every form the stole is the preferred shoulder wrap, and is equally popular in ostrich, marabout and lace.

There are black chantilly shawls and capes of all styles and prices, beautiful things, also, with an old-time flavor.

Popular among summer belts is one representing a combination of open-work braid and white duck with gilt harness buckle.

There are many varieties of the old-fashioned turnover collars, with or without cuffs to match, and in pretty and quaint designs.

Two of the most fashionable textiles are

ecru batiste and toile de sole of the same color. They are plain, figured or embroidered in large all-over design.

Recent importations of metal girdles show many handsome and costly designs. One in filigree in gold finish is set with imitation jewels and mounted on white silk or satin ribbon.

Mull fichus are other pretty things made in the style that is worn today, and which are being worn more, as the old fashions in dress are revived. There are several beautiful old ones.

The new coarse lace known as guipure de craponne, which is the most fashionable trimming for linen gowns at present, is to be had dyed in all the tints in which the linen is produced.

A stole collar in Venetian lace, with narrow black velvet ribbon run through and gathered into rosettes here and there, is another form of the many pretty new shoulder finishes.

One of the buckles which is expected to acquire considerable vogue during the coming season represents a combination of gun-metal and copper. It is in heart design, with scroll background in art nouveau effect.

For and About Women

The Paris Figaro reports that a wealthy woman, a great admirer of the late poet, Stephen Mallarme, left a will in which she bequeathed to his only daughter the sum of 1,000,000 francs, as an expression of her regard.

Queen Wilhelmina's pet amusement is taking photographs. She goes about on foot, snapping a passing peasant, a group of children coming from school, or a bit of scenery whenever an agreeable subject presents itself.

The governor general of Canada has just presented to Miss Georgiana Pope the Royal Red Cross in recognition of her nursing services in South Africa. She is the first woman in Canada to become the recipient of this honor.

Mrs. Elizabeth H. Boehm, who has resigned the position of society reporter for the Sioux City Journal, has been in the service of that paper for twenty-six years—making her the dean of society reporters in the United States.

Mrs. Lawrence Hunter of Chester, W. Va., is believed to be the youngest great-grandmother in the country. She is but 50 years old, and on Sunday night her great-granddaughter was born. Mrs. Hunter, her son and her grandson were all married at the age of about 16 and children came to each of them early in life.

The Countess of Carlisle is undoubtedly the most radical woman in the British Isles, not only on the drink question, but in other things. She would like to abolish all titles of nobility, and if her husband and relatives did not insist upon her using the title, which is very old, it is said she would have dropped it long ago. Lady Carlisle has succeeded Lady Henry Somerset as president of the Woman's Christian Temperance union of Great Britain.

An impression has been abroad for some years that Mme. Modjeska, the actress, had lost the large fortune she earned in this country. The fact is that she has been quite able to cease acting any time she wanted to in the last ten years, but continued her professional work because there is a demand for it and because she likes it. Most of her fortune is invested in her California ranch, which has increased in value largely of late.